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contes of Lemaître; five historical pieces on the period of Louis XVI; two fables of La Fontaine, about a dozen other short poems, etc.

Töpffer's *Lac de Gers* (from the *Nouvelles Genevoises*) is presented, but with a great many omissions, of which the reader is nowhere advised. The celebrated *Chanson de la Palisse* is also included (p. 106), but no hint is given of its composite authorship, nor even of its humorous intent. Without this information the piece inevitably will appear ridiculous to beginners and to uninformed teachers. The contention by "M. de la Palisse" *qu'une jument Est toujours une cavale*, I should prefer to render: 'A horse is always a steed,' in place of 'a pad is always a horse' (p. 225), as the former retains the poetic coloring of the word *cavale* and avoids the obsolete word *pad*.

In general, the selections are very suitable for early readings. Notes, vocabulary and the table of irregular verbs have been prepared with evident care. A few inaccuracies should be noted:

The note (p. 209) on the adj. *décadent* is very lame; we fear the editor has missed the full force of Lemaître's witticism. *Oût* (p. 213) is not "an old word for *moisson*," as stated, but an approach to a phonetic spelling of *Août*. The derived meaning in La Fontaine is too obvious to need explanation. *Dites voir* (p. 224) should not be translated "Let's see!" as *voir* is Latin *VERE*, and the expression is equivalent to *Dites donc*. Translate rather "Say!" This adverb (*veir, voir*) is common enough in Old French, and apparently has survived in the folk-speech of French Switzerland and Savoy.

Par in the expression *de par l'autorité* (p. 99), has nothing to do with the preposition *par* (Vocabulary, p. 37). It is strange that this time-honored misconception should thus persist after so many corrections. One must regret the tendency to slang in the translations: "talking big" for *faire des phrases* (p. 226); "come off!" for *allons donc* (p. 229), and one or two other instances.

Errors in printing noticed: *querir* for *quérir* (p. 101); wrong heading to p. 105 (*Pallisse* for *Palisse*, pp. 107, 109); *citronille* for *citrouille*

(p. 11 of Vocabulary). These are hardly worth noting, and this comparative freedom from typographical errors is praiseworthy.

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Gwynedd, Penna.

SPANISH PUBLICATIONS.

1. *El Pájaro Verde* by JUAN VALERA, Revised and Annotated for the use of English students by JULIO ROJAS. New York: W. R. Jenkins. 12mo, pp. 83.
2. *Partir á tiempo*, Comedia en un acto por DON MARIANO JOSÉ DE LARRA. Edited and annotated by ALEXANDER W. HERDLER. New York: W. R. Jenkins. 12mo, pp. 51.
3. *El Final de Norma*, por PEDRO A. DE ALARCÓN de la Real Academia Española. Arreglada y anotada en Inglés por R. D. DE LA CORTINA. New York: W. R. Jenkins. 12mo, pp. 297.
4. *El Desdén con el Desdén*, Comedia en tres jornadas por DON AGUSTIN MORETO. Edited, with Introduction and Notes by ALEXANDER W. HERDLER. (New York: W. R. Jenkins). 12mo, pp. vii, 128.
5. *Spanish in Spanish*, or Spanish as a living language. A practical method of making Spanish the means of its own mastery, by LUIS DUQUE. Boston: Allyn & Bacon. 8vo, pp. 402.

MR. JENKINS, after publishing in 1887 Bretón de los Herreros' comedy *La Independencia*, has lately continued the series of "Teatro Español" with Larra's *Partir á tiempo* and Moreto's *El Desdén con el Desdén*, and begun two additional series, "Cuentos Selectos", and "Novelas Escogidas," with Valera's *El Pájaro Verde* and Alarcón's *El Final de Norma*. Those who take an interest in the teaching of Spanish will be pleased to see a publisher have the courage to enter upon this new field, since we may conclude that the demand for Spanish school-books is growing. Moreover, the announcement that these books appear "with notes" may have drawn a sigh of relief from those who had used *La Independencia*, or Spanish books printed in Spain, and found that even a careful handling of the dictionary left

many a mystery unsolved. Let us see in how far these books come up to our expectations.

Since the editors of nos. 1, 2, and 3 do not state for whom they intend their publications, it is only from the notes that we are able to draw our inference. Here follow the first five of each book. *El Pájaro Verde: Pájaro*. Bird. *Hubo*. There was. Third person singular, past definite of the impersonal verb "there to be." *Vivimos*. We live. Infinitive "Vivir." *Amado con extremo*. Greatly beloved. *Dilatado*. Vast, extensive.

Partir á tiempo: En pié, standing. *En letras*, in bills of exchange. *Pobrecillo*, poor fellow. *Estoy repasando*, I am reviewing. *Vaya*, "that would be more sensible."

El Final de Norma: Guadalquivir, from the Arabian "wad-al-kebir," great river, was called "Baltis," modern "Betis." *Á la sazón*: just at the time. *Ostentaba*, imperfect of *ostentar* or *enseñar*, to show. *Esplendurosos*, adjective of the noun *esplendor*, gorgeous, splendid. *Poniente*, or *oeste*, west. It is so called being where the sun sets (*pone*), just as *levante* or *este*, where the sun rises (*levanta*).

It is clear that such notes can be intended only for the very earliest stage of study; we might, therefore, expect the text to be so carefully edited that the learner will get no wrong information from it, or stumble over something that no amount of thought will remove from his path. In *El Pájaro Verde* we find very few misprints, because *í* for *i* is not of sufficient importance to be mentioned here; still *aute* for *ante*, *como* for *como* may cause trouble, and "la Princesa, después de ponerse un elegante traje de mañana y de meteruco precesitos en unas elegantes babuchas," for *traje* and *meter sus piececitos*, is sufficient to worry any learner.

As for *Partir á tiempo*, modern accentuation has been entirely disregarded. This may not be an important matter in nouns ending in *-ón*, but *tenía*, *sería*, *ánimo*, *sí*, *sinó*, and other like words should not be without accent; after all, it might be just as well to give the learner all the accents the Spanish Academy prescribes, since they are more of an aid than otherwise. We should also like to insist upon "asides" in a play being

printed as such, and not as stage-directions. And once a teacher edits a text for school purposes, the grammar should be correct; the pronouns *le*, *lo* and *la* should be used according to the set rules, even where the author does not discriminate between them. Forms like "*la* he hablado" should not occur in school texts. Alarcón in his *Final de Norma* (Madrid, 1884, probably the last edition revised by him), uses *lo* constantly for masculine singular, direct object, but just as uniformly *le* for feminine indirect object. Why, in the New York edition, the *lo* should occur sometimes corrected as *le*, when referring to a *person*, and as frequently in the same circumstances still be *lo*; why we should find the feminine *le*, as correctly used by the author, changed into *la*, it is impossible to appreciate. Neither is there any apparent advantage in changing in most cases the second person plural pronoun, as a form of address, into *Usted*, while other cases escape the editor's notice.

But we have a more serious objection to *El Final de Norma* as a school-text. An extravagant story like this, written at the age of sixteen, and which the author himself disliked, should not be given to the learner as a measure of an Academician's powers. By all means let us read Alarcón, not *El Final de Norma* nor his somewhat polemical larger novels, but his three volumes of *Novelas Cortas*, his *Capitán Veneno*, and best of all, in advanced classes, his unsurpassable *Sombrero de tres picos*; the student will thus gain a fair estimate of the author's possibilities as a literary artist and he will desire a more extensive acquaintance with this writer.

If we are to edit *with notes*, let us aim high. Let us give an introduction about the author's times, life and works that makes clear his importance; a bibliography that may be a trustworthy guide to those who wish to read other works of each author edited; let us trace in how far the author may already be known in an English garb, or in opera; let us state what dictionary we expect the student to use,¹ and explain *only* what the dictionary does not make clear. Let

¹ Even the bulky Velázquez is not too good; only Tolhausen comes near being satisfactorily complete.

us try to give the text as nearly correct as intelligent proof-reading can make it, since otherwise the advantage of using it is more than doubtful. Do not let us try to make the student believe that *la coulisse* is a call-boy, who is to introduce a new-comer to the family-gathering on the stage; that the *river* Bétis derives its name from the *province* Bética, or the Torre del Oro was so called for any other reason than that here was the chief deposit for American gold. If these requirements are at last regarded as necessary in our French and German texts, why not give the student of Spanish the benefit of the experience we have gained in other branches? Why not select some of the best productions of each author, of Bretón, García Gutiérrez, Hartzembusch, Ayala, Tamayo among the dramatists; of Trueba, Alarcón, Pérez Galdós, Valera, Valdés, Pereda among the novelists; of Becquer, Campoamor, Nuñez de Arce among the poets, and give the students a glimpse of Spanish character, as it finds expression in modern literature?

El Desdén con el Desdén (no. 4) is a piece of real classical literature, and of the very best, a play that would afford ample opportunity for skillful editing, because some passages are difficult to understand, written as they are in the "conceptuoso" vein.

A reading of the present edition of this play shows that since editing *Partir á tiempo* Mr. Herdler has concluded to accent Spanish as is done to-day, and has carefully read proof for the accents; in fact, I notice only the mistakes ¿ que tanta? for ¿ qué tanta? (p. 6, line 9); hacía for hácía (p. 44, line 24) mas for más (p. 50, line 9); p. 107, line 6, read mamola. Stage-directions also are in the main correct; however, p. 16, 2 lines from end, we should read Polilla; p. 29, line 21, read *Aparte*; p. 46, line 11-12, after Si haré, read *Aparte*; p. 48, line 10, read *Aparte á Carlos*; p. 56, line 6, read Música; p. 66, line 2, should not be aparte; p. 72, line 8, read *Aparte*; p. 90, line 31, and p. 91, line 22, read *Ap. á Carlos*; p. 93, line 7 and 18, read *Aparte*. Misprints are few; on p. 6, line 27, read polilla; p. 33, line 11, read entre; p. 43, 16, lo, read te; p. 61, line 25, read me ha.

A correction should be made p. 32, at the end:

Desde que al albor primero
con que amaneció al discurso
la luz de mi entendimiento
y el día de la razón,
fué de mi vida el empleo
el estudio . . .

I would suggest to read in the first line *aquel* for que al.

Let me now first say something about the Introduction, to offer later a few words concerning the Notes. If Mr. Herdler will permit me to read proof for him in the first two sentences of the Introduction, it will be as follows:

"Don Agustin Moreto y Cabaña was born in *Valencia* (read: Madrid) *about the year 1600* (read: in April, 1618). Very little is known of his life, *save that he died* (read: He died) *as the Rector of* (read: in) the Hospital del Refugio in Toledo, on October 28th, 1668 (read: 1669)."

This information, with a few more facts that might interest students, may be found in the "Discurso Preliminar" to Moreto's works in the Rivadeneyra collection, vol. 39; likewise in Barrera's *Catálogo del teatro antiguo español*; also in Wolf's Supplement to Julius' German translation of Ticknor;² moreover in Schaeffer's *Geschichte des Spanischen Nationaldramas*. Ochoa may have been an eminent critic, but since 1838 no other part of Spanish literary history has changed so entirely as that of the drama, and this writer should be consulted only for his opinions, not for his facts.

The rest of the Introduction, as far as it bears upon the language of the play will be considered together with the Notes.

The short remarks on versification which we find on p. vii are also unsatisfactory; not a word being said about hiatus, a student will be at a loss to see why he should scan, in one case:

Porque | no hay con | él que á os | curas

and in another:

Conde | cródi | to es | de la noble | za.

The rule of hiatus in Spanish has puzzled even Morel-Fatio and Krenkel, and if our

² Mr. Herdler quotes Ticknor with volume and page without mentioning the edition he uses. Strange to say, the German translation is more serviceable than the English original. Prof. F. M. Warren in his *History of the Novel* always refers (p. 352) to the German edition.

editor has some definite information on the subject, he will do many a worker a service by communicating it. Fortunately we no longer think: "das Beste was du wissen kannst, darfst du den Buben doch nicht sagen." Moreover, when we read: "Iambic verses of three and five feet occur also, as in Act i., Scene i." it would be better to give the lines together with the statement. When we learn that "the four-line stanzas of from six to eight syllables (*letrillas*) are songs written in iambic-anapaestic metre," we should like to see these *letrillas* scanned, the more so as in the notes the editor thinks it necessary to acquaint the student with Daphne's history, and it would seem that whoever does not know of Daphne will hardly be familiar with the technicalities of verse. Likewise the statement that "either lines 2, 4, 6, etc., rhyme by assonance, or else lines 1 and 4, 2 and 3, 5 and 8, 6 and 7, etc." might have been made of some value by showing the difference between rhyme and assonance in Spanish, by exemplifying the possibilities of assonance in the play, and by indicating why the author sometimes lapses from rhyme into assonance and vice versa. Everything considered, if the whole introduction had been omitted, its absence would not have done violence to the editor's judgment.

To come to the Notes. Mr. Herdler says in his Preface, "the peculiar character of the comedy renders its annotation a task of unusual difficulty." I might venture to omit the word *unusual*, since all the celebrated Spanish plays of the seventeenth century are equally difficult to annotate, chiefly on account of corrupt texts, of passages that are bombast verging upon nonsense, and of the lack of an historical dictionary of Spanish, such as we have for French in Godefroy and Littré. Fortunately our text does not show signs of being corrupt, but as the editor remarks in his Introduction, "occasionally the general excellence of the piece is somewhat marred by plays upon words, or an inclination to bombast." As for the plays upon words, they are characteristic of the Gracioso part in Spanish drama, and a good knowledge of the language will be a key to their meaning, but the bombast can be understood only by a solid array

of parallel readings from contemporary sources, or by special revelation. Fond though I am of trying to solve mysteries of this kind, I confess that there are passages which, even with the aid of our editor's explanations, remain meaningless to me.³ I should hesitate to attempt the editing of a Spanish play of the Seventeenth century before I had assured myself of the meaning of doubtful passages. Whoever has seen Krenkel's edition of Calderon's *Mágico Prodigioso* will remember his "Excurs zu iii, 63, ff.," where, after submitting five compact pages of thorough learning, even he does not dare to pronounce an opinion and says:

"Welche von beiden Erklärungen den Vorzug verdiene, wird sich erst dann ausmachen lassen, wenn noch mehr Parallelen aus spanischen Schriftstellern gesammelt und zur Vergleichung herangezogen sind."

I should not advocate making our Spanish text-books ponderous tomes of learned disquisitions on all difficult points, but if an obscure passage requires several pages of notes for its elucidation, the student will derive more benefit from their perusal than from that of a few lines of unsatisfactory explanation.

Concerning a few passages I should like to submit explanations different from those offered by the editor. Without laying stress upon the notes to p. 11, which propound some matters of Greek mythology and remind one of the prologue to the first part of the Quixote, and without proposing to mention every case where I merely suspect the exact meaning was missed, I note the following:

P. 20, line 20:

se le vayan los ojos, hechos fuentes,
tras cualquiera galín. . . .

hechos fuentes means here, not "changed into mirrors" but 'into fountains,' that is, 'she will cry her eyes out.' For, how *her* attention could be attracted by changing *her* eyes into mirrors, is more than I can see.

P. 27, line 25:

. . . vengo hasta aquí,
como hace fuerte el verano,
á pié. . . .

³ V. gr., p. 16, lines 19-23; p. 50, lines 11-15; p. 70 the wonderful song:

El que solo de su abril, etc.

not "since summer is at its height" but 'I come on foot all this distance, since summer gives strength.' Polilla is speaking nonsense in the whole scene, and the enervating effect of a Spanish summer is well known.

P. 38, line 13:

¡ Que bravo botón de fuego !
Échala de ese vinagre,
y verás para su tiempo
qué bravo escabeche sale,

not "what an inflammable substance you are to her!" but: 'How well you are cauterizing her.' Polilla is fond of medical terms and of medical advice (cf. p. 6, line 5, where, by the way, "tiras algo á bermejo" means: "you are of a sanguine temperament," so excitement is liable to bring about apoplexy; also pp. 26-30; p. 43, line 30; p. 46, 11, etc.) and his remark here means: "This is the way to treat her complaint."

P. 40, line 15:

. . . fingimiento.
POLILLA. Señor, llévalo adelante,
y verás si no da fuego.

not: "dar fuego, to take fire (that is to fall in love)," but 'set her afire, cause her to fall in love,' *fingimiento* being the subject (compare p. 26, line 10, and p. 72, line 9.)

P. 42, line 23:

Hazle un favor, golpe en bola,
de cuando en cuando al cuitado.

Compare p. 47, line 24, "hazle un favorcillo al vuelo," and translate: "show him some kindness the first time occasion offers, unhesitatingly."

P. 42, line 33:

más entero que bolsa de miserable

not: "more unyielding than a beggar's purse," but: 'than a miser's purse.'

P. 48, line 16: engañar á dos carrillos.

This is not simply "to deceive with both cheeks, a strong expression for duplicity." *Comer á dos carrillos* means: 'to eat unmannerly' (the *Siete Partidas* says it is "manera de bestias mas que de homes;") therefore our passage means: 'shameful deception.'

P. 56, line 22: el nácar, is not "the rose color," but 'mother-of-pearl color,' though in the seventeenth-century plays we will find it to mean a shade of red, which Salvá in his

Dictionary (Paris, Garnier, 1885) names *rouge orangé*.

P. 59, line 28:

¡ Cómo aquí á hablar no acierta
mi vanidad, de corrida ?

de corrida means here, not "abashed though I am," but 'why does not my vanity for very shame, prompt me what to say?'

P. 62, line 20:

DIANA. Decid que estoy indisputa.
que me ha dado un accidente.
CARLOS. Luego con eso licencia
me dais para no asistir.

not: "that I have met with an accident," but: 'that I have fainted.' Diana's having met with an accident would be the reverse of an excuse for a gallant to leave her.

P. 63, 10:

DIANA. Hame dado un accidente.
POLILLA. Si es cosa de la cabeza,
dos parches de tacamaca,
y que te traigan las piernas.

The last line does not mean "let them bring you legs," nor "let your legs bring you," and therefore not "come to see the fête," but: 'let them rub your legs' in order to relieve your head.

P. 67, line 16:

pese á mi alma,

not "though it grieve me to the very heart," but 'hang it!'

P. 69, line 9: Polilla compares the ladies with "el cardo" of which only the interior is of use. This is not "the thistle" but 'the artichoke.' In what country are thistles raised by gardeners and sold as food?

P. 72, line 8:

Otro correo dispara,
mas no dan lumbré los tiros.

not: "a figurative expression meaning to shoot; the proper expression would be: mandar un mensajero," but a play upon the meanings of *correo*, a messenger, and a bomb; translation: 'she shoots off another bomb, but her shots do not set you afire,' (compare what was remarked to p. 40, line 15).

P. 73, line 14:

DIANA. ¡ Yo despreciada !
POLILLA. Eso sí, (Ap.)
pese á su alma, dé brincos.

not: "what do I care if it pain her to the very heart provided I can leap for joy," but 'confound her, let her be furious.'

P. 79, line 20. Lope was not called "el fénix español" because "he restored Spain to her former literary eminence" of which in his time nobody had any knowledge, but merely because there was only one Lope in the world.

P. 80, line 20:

. . . el perro del hortelano.

not: "the gardner's dog who dislikes to see goats and oxen eat cabbage because he himself despises it," but 'who begrudges others what is of no use to himself, the dog in the manger.'

P. 82, line 22:

DIANA. ¿Que pudiera ser, no infieres,
que saliese yo con él?

POLILLA. Sí, señora; pero él
sabe poco de poderes.

not: "he knows little of possibilities (he deals in realities)," but a play upon the meanings of *poder*, the verb, and *poder*, a power of attorney.

P. 84, line 15:

PRÍNCIPE. Proseguid el dulce acento
que nuestra dicha celebra.

CARLOS. Yo seré imán de sus ecos.

not: "I shall be the subject of her (Diana's) conversation," but: 'I shall follow their melodies.' (compare p. 85, line 7:

¿ me llamas,
cuando ves que voy siguiendo
este acento enamorado?)

P. 86, line 24:

DIANA. se ha de abrasar, ó no es hombre.

POLILLA. Eso fuera á no estar hecho
el defensivo, y pegado.

not: "if he were not by nature unapproachable and stubborn," but: 'if the cooling plaster had not been applied.'

P. 89 line 6:

. . . estamos hechos
tan debajo de una causa . . .

not: "we are made so exactly in the same mould," but 'we were born so exactly under the same star,'

P. 89, line 31:

Como diestro
herir por los mismos filos;
que esa es doctrina del negro.

The last line does not simply mean: "this is very clever indeed" nor does it "probably

derive its meaning from necromancia," but: 'this is fencing tactics.' The "espada negra" was the practising sword, compared with "espada blanca" or "de matar."

P. 92, line 11:

el sangriento labio,
que fino coral vertiendo,
parece que se ha teñido
en la herida que me ha hecho.

The second line is not exactly "sparkling like fine corals," but "dripping with (my) blood," of course to be taken as bombast.

P. 92, line 24: For "Carlos is now sorry." . . read 'C. pretends to be sorry.' . .

P. 93, line 18:

DIANA. Yo pierdo el entendimiento.
. . . este es un incendio.

POLILLA. Eso no es sino bramante (*Ap.*)

bramante is not "storm," but: 'amorous desire' (compare p. 46, line 6:

Sé tretas bravas
con que has de hacerle bramar)

P. 107, line 4: I would prefer to say, instead of "I shall not marry you:" 'I cannot marry you, since I am only a servant and below you in rank.'

In conclusion let me say that the editor deserves our thanks for making Moreto's best play available for class use, although the edition is far from perfect, but the defects can be remedied in a subsequent edition, for which I trust there will soon be a demand. If Mr. Herdler should feel inclined to edit further Spanish classics, there are two ways of going about it: either undertake the extraordinary amount of study which a good annotated edition requires, or simply give a careful text-reprint. There is room for both in American classes, and the number of plays that would deserve consideration could not be exhausted in many years.

Spanish in Spanish (no. 5) is a very neat looking volume. As for the utility of the book, if the author can bring forward any person who has learned Spanish by the aid of this work, I should only be convinced the more of the truth that any method is good for one who *wants* to learn. In the present state of instruction in modern languages, books of this kind should not receive attention.

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